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LISZT'S "CONSOLATIONS."

By FR. NIECKS.

THERE are those who say that Liszt had no creative power, and that little as his works are played they are played far too much; on the other hand, there are those who maintain that he was one of the greatest composers, and that his works will sooner or later receive the recognition due to them. It is not my intention to grapple on this occasion with the problems of Liszt's character as a man and a musician; subtle investigations and fierce polemics are unsuitable work in the month of August. Moreover, is not genius undemonstrable, must it not reveal itself, and does it not always do so if it gets free and fair play? Here, however, is the rub; and it is here that outside assistance is possible and desirable.

The subject of the present remarks is Liszt's "Consolations pour le piano." Consolations may be written for the consolation of the author and for the consolation of others. The latter, however, cannot be successfully accomplished without the former; for nothing stands so much in need of sincerity as consolation, nowhere is insincerity more easily detected.

The influence of music on the mind and through the mind on the body has been acknowledged with more or less force and universality at all times—by ancient philosophers and modern novelists, by physicians of remote ages and medical writers of yesterday. The books dealing with the curative power of music are very numerous, and their titles often curious. I must mention at least a few: Adam Brendel's *De curatione morborum per carmina et cantus musicos* (1706); Richard Browne's *Medicina Musica: or a mechanical Essay on the Effects of Singing, Musick, and Dancing, on human Bodies* (second edition 1729); F. N. Marquet's *Nouvelle Méthode facile et curieuse pour connoître le pouls par les notes de la Musique. Seconde Édition, augmentée de plusieurs observations et réflexions critiques, et d'une Dissertation en forme de thèse sur cette Méthode; d'un mémoire sur la manière de guérir la-mélanchole par la Musique, et de l'éloge historique de Mr. Marquet; par M. M. Pierre Joseph Buchoz* (1769); and the anonymous *Preuve de l'efficacité de la musique contre les Convulsions* (1780); and *Reflections on Ancient and Modern Musick, with the*

application to the cure of diseases, to which is subjoined an essay to solve the question, wherein consisted the difference of antient Musick from that of modern time (1749): 1, *Shewing the origin of musick and how it affects the mind*; 2, *Of the operation of musick on the bodily organs*; 3, *Of the power of musick in disorders of the mind*; 4, *Concerning musick in the cure of diseases, compound affections of the body and mind*; 5, *Of the retardation of old age by the application of musick, &c.* Burton, in his *Anatomy of Melancholy*—Partition 2 (*The cure of Melancholy*), Section 2, Member 6, Subject 2 (*Musick a remedy*)—writes as follows: "Many and sundry are the means which philosophers and physicians have prescribed to exhilarate a sorrowful heart, to divert those fixed and intent cares and meditations, which in this malady so much offend; but in my judgment none so present, none so powerful, none so apposite as a cup of strong drink, mirth, music, and merry company." And then he proceeds to quote a multitude of authorities, some of whose sayings I cannot resist repeating as given by the learned author. "A most forcible medicine Jacchinus calls it [music]: Jason Pratensis, 'a most admirable thing, and worthy of consideration, that can so mollify the mind, and stay those tempestuous affections of it.' *Musica est mentis medicina maestra*, a roaring-meg against melancholy to rear and revive the languishing soul; 'affecting not only the ears, but the very arteries, the vital and animal spirits, it erects the mind, and makes it nimble,' Lemnius, *instit. cap. 44*. This it will effect in the most dull, severe and sorrowful souls, 'expel grief with mirth, and if there be any clouds, dust, or dregs of cares yet lurking in our thoughts, most powerfully it wipes them away,' Salisbur. *polit. lib. 1. cap. 6*. . . . *metus enim mortis*, as Consorinus informeth us, *musica debellitur* [Even the fear of death is driven away by music]. To these opinions we may add that of a writer in a recent number of the *Lancet*, who calls music "a mental tonic," and "one of those intangible but effective aids of medicine which exert their healthful properties through the nervous system"; and thinks that "we may naturally expect it to exert its powers chiefly in those diseases, or aspects of diseases, which are due to morbid nervous action."

None of these utterances is of a kind that adds

dignity to the art or is likely to satisfy the lover of it. But if they lack subtlety and fail to penetrate beyond the elementary part of the question, they show at least that music is largely believed to have the power of lulling the disturbed mind. An equally imposing body of opinion might be cited in proof of its power of exciting the emotions. But why collect the opinions of authorities in a matter where our own experiences furnish all the information we require? Many, however, experience unconsciously, and I would advise such to experiment upon themselves with Liszt's *Consolations*. I would give the same advice to those who, whilst acknowledging certain rudimentary physical powers in music, doubt its higher spiritual ones.

The first of the six *Consolations* begins with a phrase of four bars. Out of one or rather two motives of this phrase the whole little piece is woven. The player seems to let his fingers wander unconsciously over the keyboard. Indeed, we have here not so much a set composition as a sweet, melodious sighing of a devout, longing heart. Note as characteristic of the mood the syncopations, the fragmentary aspiring melodic phrases, the abrupt modulations, and the voluptuously bewildering, intoxicating dissonances, more especially of the last five bars. Does this *Andante con moto* not seize upon you like a spell?

Whereas in the first *Consolation* we have a whole made up of fragments, the second presents itself as a continuous flow of melody. Also the accompaniment is flowing, with only here and there a piquant hesitation in its continuity. The expression and the feeling expressed are simple, even naive, gentle, and tender. The form is in accordance with the simplicity of the feeling and expression. The first eight bars bring the theme. This is then repeated more emphatically, with this difference, however, that in the sixth bar its course is turned by a modulation from E to C major. After a repetition of the last two bars in the same key, but an octave lower, the second half of the reinforced theme is resumed and this time carried through on the original lines. Two repetitions of the last two bars, the last bar at the second repetition prolonged to four, conclude the first section. The second section consists of no more than eight bars, in fact, is only a short anxious pause in the even flow of melody and feeling. It leads to a recurrence of the first section, if I may call that a recurrence which is so greatly and variously modified. The melody, now in B major, appears first, instead of at the top, in the middle; soon after it is divided between the two hands in different octaves, farther on it reappears in the original guise, and finally returns to and concludes in the principal key.

In the *tempo* indication, *Lento placido*, which heads No. 3 of the *Consolations*, we find the word that probably describes better than any other single word the character of the piece. Nevertheless it does not at all describe this clear, broad, light-winged melody soaring in ethereal regions. Peace and serenity speak out of every bar. It moves at a height where the mundane cares and sufferings are only dimly remembered as something extraneous. The ceaselessly waving accompaniment enables us to measure this height, for, though airy, it belongs to the grosser atmosphere. But what are words! Only musical sounds can make you realise this luminous aerial picture.

Among the consolars of mankind none is more powerful than religion; and it is the religious aspect of consolation that is presented in No. 4, *Quasi Adagio, cantabile con divozioni*. No one can doubt the devoutness of this prayer, no one help being moved by it to devoutness except the absolutely irreligious. But love, too, is a great power. It manifests itself in No. 5, in which an

innocent heart overflowing with affection seems to give expression to the joy and happiness it feels and wishes to impart to others. A crystalline purity pervades this piece, and at the same time a winning grace and ingenuousness. Alas! *Entsagen muss der Menschen, entsagen*. But even in resignation there is sweetness. This we may learn from the sensuously luxuriant sixth *Consolation*, this yearning, now pensive, now passionate, after an irrecoverable past, this loving dwelling on a loss that seemed a blessing, though it might have proved a curse.

After my remarks on the second *Consolation* I have said no more about the structure of the pieces, and the reason of my not doing so is their simplicity. Much I left unsaid, on the other hand, because it is not within the power of verbal utterance. Among these omissions I reckon a more distinct pointing out of the emotional differences of the six pieces. The differences, however, cannot escape the attention of anyone who will give ever so little heed to them, and whoever perceives them will feel bound to do homage to the power of music. But I hope he will also do homage to the composer, who by his *Consolations* has made an invaluable contribution to musical literature. They are the work of a true poet and a man of feeling. If Liszt had composed nothing else, we should be justified in calling him a great composer. Perhaps there are some who will tell us that a few short pieces prove nothing. To which I would reply: A composition in which all the resources of the art are utilised may deceive, not so a simple miniature. The real value of a composition lies in its genuineness and originality. As Liszt himself has said in speaking of Chopin, genius ought to be gauged not by quantity but by quality. And he illustrates this remark by reference to Laroche, Fauré, Petöfi, Uhland, Petrarch, Robert Franz, and Franz Schubert. Who can for a moment doubt that the last-mentioned master would tower above hundreds of composers of symphonies, oratorios, and operas, even if he had written nothing but songs? What has made Petrarch immortal? His epic poem *Africa* or his sonnets?

Dulcisonum tristia corda melos reficit. Yes, sweet melody refreshes sad hearts, and this is proved by Liszt's *Consolations*, which remind us of what Burton says of music: "In a word, it is so powerful a thing that it ravisheth the soul, *regina sensuum*, the queen of the senses, by sweet pleasure (which is a happy cure), and corporeal tune purifies our incorporeal soul, *sine ore loquens, dominatum in animam exercet*, and carries it beyond itself, helps, elevates, extends it."

PORTRAIT SKETCHES FROM THE LIFE.

Edited by Biographicus Minor.

V.—CHRISTOPH WILLIBALD GLUCK.

(Continued from page 174.)

OUR next portraitist is the historian Dr. Charles Burney, who visited Vienna in 1772, and thus saw Gluck in the fulness of his powers, at the time when the composer was writing the work which in 1774 opened the series of his great Paris triumphs. The following extracts are from the first volume of "The Present State of Music in Germany, the Netherlands, and United Provinces" (Second Edition; London: 1775):—

"At five o'clock, Lord Stormont's coach carried Madame Thun, his lordship, and myself to the house of the Chevalier Gluck, in the Faubourg St. Mark. He is very well housed there; has a pretty garden, and a great number of neat and elegantly furnished rooms. He has no children; Madame Gluck, and his niece, who lives with him, came to receive us at the door, as well as the

veteran composer himself. He is much pitted with the small-pox, and very coarse in figure and look, but was soon got into good humour; and he talked, sang, and played, Madame Thun observed, more than ever she knew him at any one time.

"He began, upon a very bad harpsichord, by accompanying his niece, who is but thirteen years old, in two of the capital scenes of his own famous opera of *Alceste*. She has a powerful and well-toned voice, and sang with infinite taste, feeling, expression, and even execution. After these two scenes from *Alceste*, she sang several others, by different composers, and in different styles, particularly by Traetta.

"When she [Mademoiselle Gluck] had done, her uncle was prevailed upon to sing himself; and, with as little voice as possible, he contrived to entertain, and even delight the company, in a very high degree; for, with the richness of accompaniment, the energy and vehemence of his manner in the *allegros*, and his judicious expression in the slow movements, he so well compensated for the want of voice, that it was a defect which was soon entirely forgotten.

"He was so good-humoured as to perform almost his whole opera of *Alceste*, many admirable things in a still later opera of his, called *Paride ed Elena*, and in a French opera, from Racine's *Iphigénie*, which he has just composed. This last, though he had not as yet committed a note of it to paper, was so well digested in his head, and his retention is so wonderful, that he sang it nearly from the beginning to the end with as much readiness as if he had had a fair score before him.

"His invention is, I believe, unequalled by any other composer who now lives, or has ever existed, particularly in dramatic painting and theatrical effects. He studies a poem a long time before he thinks of setting it. He considers well the relation which each part bears to the whole, the general cast of each character, and aspires more at satisfying the mind than flattering the ear. This is not only being a friend to poetry, but a poet himself, and if he had language sufficient, of any other kind than that of sound, in which to express his ideas, I am certain he would be a great poet; as it is, music, in his hands, is a most copious, nervous, elegant, and expressive language. It seldom happens that a single air of his operas can be taken out of its niche, and sung singly with much effect; the whole is a chain, of which a detached single link is but of small importance.

"If it be possible for the partisans of *old French music* to hear any other than that of Lulli and Rameau with pleasure, it must be M. Gluck's *Iphigénie*, in which he has so far accommodated himself to the national taste, style, and language, as frequently to imitate and adopt them. The chief obstacles to his fame, perhaps, among his contracted judges, but which will be most acceptable to others, is that there is frequently *melody*, and always *measure*, in his music, though set to *French words*, and for a *serious French opera*.

"I reminded M. Gluck of his air, "*Rasserena il Mesto Ciglio*," which was in such great favour in England so long ago as the year 1745, and prevailed upon him, not only to sing that, but several others of his first and most favourite airs. He told me that he owed entirely to England the study of nature in his dramatic compositions. He went thither at a very disadvantageous period. Handel was then so high in fame that no one would willingly listen to any other than to his compositions. The rebellion broke out; all foreigners were regarded as dangerous to the State; the Opera House was shut up by order of the Lord Chamberlain, and it was with great difficulty and address that Lord Middlesex obtained per-

mission to open it again with a temporary and political performance, *La Caduta de' Giganti*. This Gluck worked upon with fear and trembling, not only on account of the few friends he had in England, but from an apprehension of riot and popular fury at the opening of a theatre in which none but foreigners and Papists were employed.

"He then studied the English taste, remarked particularly what the audience seemed most to feel, and finding that plainness and simplicity had the greatest effect upon them, he has, ever since that time, endeavoured to write for the voice more in the natural tones of the affections and passions, than to flatter the lovers of deep science or difficult execution; and it may be remarked that most of his airs in *Orfeo* are as plain and simple as English ballads, and the additions that were made to it when first performed in England, by Messrs. Bach and Guglielmi, were of so different a texture, though excellent in another way, that they destroyed the *unity* of style and characteristic simplicity for which, when performed at Vienna, this production was so much admired.

"The musical party which dined to-day at Lord Stormont's was select and in the highest degree entertaining and pleasing. It consisted of the Prince Poniatowski, the Duke of Braganza, the Portuguese Minister, Count and Countess Thun, M. L'Augier, the Chevalier, Madame and Mademoiselle Gluck, the Abate Costa, &c.

"I sat between this Abate and the Chevalier Gluck during dinner, and we all three talked more than we ate. Gluck recounted to me the difficulties he had met with in disciplining the band, both of vocal and instrumental performers, at the rehearsals of *Orfeo*, which was the first of his operas that was truly dramatic; and even after it had succeeded with the public, at the coronation of the present Emperor as King of the Romans, upon which occasion it was first performed, the Empress-Queen did not like it; however, hearing every one speak favourably of it at Court, and finding it the general topic of conversation, she determined to give it a second hearing, after which her Imperial Majesty expressed her approbation of this opera by sending the poet Calsabigi a diamond ring, and Gluck a rich purse lined with a hundred ducats.

"A few years since a comic opera of Gluck's was performed at the Elector Palatine's theatre at Schwetzingen; his Electoral Highness was much struck with the music, and inquired who had composed it, and upon being informed that it was the production of an honest German who loved old hock, 'I think,' says the Elector, 'he deserves to be made drunk for his trouble;' and ordered him a tun, not indeed quite so big as that at Heidelberg, but a very large one, and full of excellent wine.

"At length the company, which was now much increased, became impatient to hear Mademoiselle Gluck sing, which she did, sometimes with her uncle's accompaniment on the harpsichord only, and sometimes with more instruments, in so exquisite a manner, that I could not conceive it possible for any vocal performance to be more perfect. She executed admirably several entire scenes in her uncle's operas, of which the music was so truly dramatic, picturesque, and well-expressed, that, if my conjecture be admissible of the first vocal music being the voice of passion and cry of nature, the Chevalier Gluck's compositions, and his niece's performance, entirely fulfil that idea."

Whilst Dr. Burney represents Gluck as he was a year or two before his Paris triumphs—active, strong, and healthy, the observant and literary Prussian Capellmeister Johann Friedrich Reichardt, depicts him as he was three years after his return from France to Vienna, and four years before his death—retired, enfeebled, and

ailing. Reichardt's jottings are to be found in the Leipzig *Allgemeine Musikalische Zeitung* of October 13th, 1813, in one of a series of articles entitled, "Bruchstücke aus Reichardt's Autobiographie" (Fragments from Reichardt's Autobiography). The writer's visit to Vienna took place in the summer of 1783:—

"The Archduke Maximilian, subsequently Elector of Cologne, who joined us, turned the conversation on Gluck, whom both seemed to honour as a great tragic poet for the stage. But the Emperor thought that this and that was not quite as it should be in Gluck's operas. He spoke, nevertheless, with just displeasure of the sins of the Berlin critics as regards this great theatrical composer, and Reichardt, to the other's no small astonishment, most cordially agreed with him. The Emperor also spoke of Gluck's enormous fire and obstinacy in the conducting of his operas, and related very amusingly many comical scenes: how once at an opera representation he had crept below the desks to a double-bass player who was going astray, and had not heeded the master's sign and call, and pinched his calves so severely that he cried out, and threw down the great instrument, making a great noise. Another time the trumpeters did not blow in a martial combat loud enough to please him, and Gluck cried out at last as loud as he could, 'More brass! more brass!' They were to blow more ringingly.

"The greatest advantage to Reichardt of this sojourn in Vienna was his personal acquaintance with Gluck, who received him with great kindness and friendliness at his country house, a mile from the town. Reichardt was announced, and invited by him to dinner and supper. When he appeared, the tall, old, and very stately man came towards him, surrounded by his family, in a grey coat, embroidered with silver, and in full dress, and received the young Capellmeister, who came in his travelling garb, with more dignity and splendour than the latter had expected. They soon seated themselves at the table, which was very handsomely served, but at which the hero, weakened by apoplexy, under the strict supervision of his careful wife, had to be more temperate than seemed agreeable to him. Meanwhile, the conversation became and continued cheerful and interesting. The lady of the house, who was very intelligent, and in many respects well-informed, and a family abbé, who attended to Gluck's correspondence—Gluck was always a very active speculator, so as to utilise and increase his considerable fortune—took their full share in the conversation. First there was much discussion of Klopstock and of the Margrave of Baden, at whose house the two great poets and artists had learnt to know, love, and admire each other. Reichardt, who had known Klopstock very intimately from his early youth, and had always remained in cordial relations with him, and had also stayed on his journey to Italy with Lavater at the Margrave of Baden's, was able to take a lively share in the conversation. He also obtained the promise that after dinner he should hear some of the music to the *Hermannschlacht*, unfortunately never written down, and some compositions to odes of Klopstock's, although the anxious wife protested against this very much. As soon as the coffee had been drunk, and a short walk taken, Gluck did not fail to seat himself at the piano, and sang with a weak and hoarse voice, and palsied tongue, accompanying himself with a few chords several of these original compositions, to the great delight of Reichardt, who also received permission from the master to note down one of the odes he had heard. Between the songs from the *Hermannschlacht*, Gluck several times imitated the sound of horns, and the cry of the combatants behind their shields; once he also

interrupted himself to say that he must first of all invent for the songs a special instrument.

"It is very difficult to give a clear idea of these songs [*Gesänge*] after this performance: they seemed to be almost entirely declamatory, only very rarely melodical. It is certainly an irreparable loss that the artist never noted them down, people could have certainly thereby perceived in the surest manner the peculiar genius of the great man, as in them he did not confine himself in the least to any conventional requirement of the modern stage and singers, but followed his genius quite freely, fully penetrated by the same spirit that animated the great poet.

"In the room hung the beautiful, life-size oil-painting by Duplessis in Paris, which represents so beautifully and truly the inspired artist at the piano, heaven in his eye, and all love and kindness on his lips.

"In the evening and morning hours Gluck entertained the guest alone in his study with his stay and his labours in Paris. He knew Paris and the Parisians thoroughly, and spoke with genuine irony of how he had treated and utilised them in accordance with their narrowness and arrogance in his own grand manner.

"In the lively conversation of the evening, Gluck had promised to go the next morning with Reichardt to Vienna, and to have dinner with him, to which the latter intended to invite also Director Schröder, and the very excellent Capellmeister Krause, from Stockholm, so as thus to arrange a nice little artistic banquet. This idea seemed at once somewhat to alarm the anxious lady of the house, and as the husband felt very much exhausted the next morning by the preceding unusually lively day, on which also walks and drives in his carriage had taken place, she carefully prevented it. The two artists parted from each other with great warmth of feeling, which affected most painfully the traveller, who could not indeed hope ever again to see the noble man."

ROBERT SCHUMANN IN LEIPZIG, 1837.

HIS REPORT ON MEYERBEER'S "HUGUENOTS" AND MENDELSSOHN'S "ST. PAUL."

(FROM THE "ZEITSCHRIFT FÜR MUSIK," SEPTEMBER 5TH, 1837.)

[Translated by E. L.]

How shall I give expression to all the manifold emotions agitating me as I am writing this? I can only compare them with those that fill the breast of a youthful and spirited warrior who for the first time is drawing his sword on a grand occasion. Just as if this little Leipzig, where more than one chapter of the world's history has already been written, should be called upon to decide also musical questions, it so happened that the two most important compositions of modern times were brought out here almost simultaneously—namely, Meyerbeer's *Huguenots* and Mendelssohn's *St. Paul*. Where shall I begin and where leave off? Any sort of rivalry or preference of the one to the other is here out of question. Our readers know too well the aims which this journal has in view—too well, that wherever Mendelssohn is being discussed, there can be no room for Meyerbeer, considering how divergent their ways are, and that it is only necessary for a characterism of both, to accumulate upon the one all that the other is deficient in—save the talent which is their joint property. Often one might feel inclined to raise one's hand to the forehead in sheer doubt about the reality of things when pondering over Meyerbeer's successes in sober musical Germany, and being told by respectable folk—by musicians even—who sympathize with the less ostentatious victories of Mendelssohn, that

there was "something" in the other one's music, too. Enraptured as was by the grand achievements of Madame Schröder-Devrient in Beethoven's *Fidelio*, I, for the first time, went to see the *Huguenots*. Who would not feel interest in something new? Who is not moved by the charms of hope? Did not Ries write with his own hand that many parts in the *Huguenots* were worthy of a place by the side of Beethoven! But what did others say? What say I? The truth is I almost followed Florestan's example, when he from his place at the opera shook his clenched fist, protesting that on hearing *Crociato* he "placed Meyerbeer with the artists, yet *Robert le Diable* caused him to waver, but now, after hearing his *Huguenots*, he would simply count him with Franconi's circus people." We felt as on the defensive, so great became our aversion, which I cannot describe, and we were fired and upset from pure anger. After several hearings the piece showed some redeeming features, but this could not alter our verdict, and if any one dared to place the *Huguenots* on a par with *Fidelio* or such like works, I should continually call out to him that he knew nothing, absolutely nothing. Not that I should try to convert such a one, for that would be a hopeless task. A witty writer passed a characteristic judgment on both the music and the plot, when he said that they hailed either from the Church or from the orgies of Saturn. I am not a moralist, but a good Protestant must be shocked to hear the hymn dearest to his heart rattled off on the boards, and to see the most sanguinary parts in the history of his religion degraded to the level of a country fair, from motives of money-making and puffing. The ridiculously low manner in which blasphemy and cant assert themselves from beginning to end, at which our own death, too, is predicted, needs no further comment than the quotation of the concluding words, viz.:

"Par le fer et l'incendie
Exterminons la race impie
Frappons, poursuivons l'hérétique!
Dieu le veut, Dieu veut le sang,
Oui, Dieu veut le sang!"

After what we see in the *Huguenots*, nothing remains but straightway to make the stage the place of execution for criminals and a platform for the exhibition of frail daughters of Eve. These things should be well considered, and the question of "where will all this end" be put betimes. In the first act a bacchanalian feast by a body of men and only one woman, who, cunningly enough, is veiled; in the second act we have a revelry by bathing females, and the appearance of a man, blindfolded, for the special delectation of the Parisians; in the third act we see loose and sacred tendencies strangely mixed; in the fourth, preparations are made for the massacre which the cathedral is the scene of in the fifth act. Debauchery, murder, and cant—this is all that meets us in the *Huguenots*! In vain you would try to discover a chaste idea followed up, and just as bootless would be the attempt to find a vein of genuine Christian sentiment in this piece. There is mannerism, deception, and hypocrisy at every turn. And then those heroes and heroines! All of them, save Marcel and St. Bris, perish most miserably. Nevers, a thorough French profligate, falls in love with Valentine, then gives her up, and finally makes her his wife. Valentine herself loves Raoul, marries Nevers, to whom she swears an oath of fidelity, only to break it when she gets married to Raoul—that same Raoul who courts Valentine, shakes her off, gets smitten with the Queen, and lastly takes over Valentine for good. And then what a queen! The queen of all these puppets! Yes, this French stew is accepted because

it is imported from Paris, and none of you virtuous German girls thinks of hiding her head? All the while there is that arch-trickster rubbing his hands with joy! For a special critic of his music no amount of books would be sufficient—every bar reflects his individuality, and invites criticism. To perplex and to tickle, that is what Meyerbeer chiefly aims at, and the mob is gratified, to be sure. As regards the hymn that is interwoven with the music, and which was such a surprise for the French, I will confess that if any of my pupils were to make use of such counterpoint, I could only beg of him to do no worse in the future. At the same time clever and shallow, refined and meaningless, calculated to excite the mob, this music is running along, every now and then interpolated by Marcel's cry of "Eine feste Burg."

Much noise is made about the consecration of the swords in the fourth act. I will allow that there is considerable dramatic flourish in this scene, some clever and spirited situations, and the chorus particularly is very effective; here the plot, the scenery, and the instrumentation reach their climax, and since the horrible is Meyerbeer's element, he evidently puts all his passion and fire into this scene. If, however, it is looked at from a musical point, what else do you find than a polished-up "Marseillaise"? Is it really art to produce such effects in a situation like this and by such extreme means? I do not blame any one for using, at the proper place, every available expedient, but surely there is no special reason for glorification if a dozen trombones, trumpets, and other instruments are heard with a hundred people singing in unison in the distance. And then let me just observe how well this Meyerbeer understands his game. A thorough knowledge of his audience tells him that continued uproar would fall flat at last, so he cleverly gets out of this dilemma by inserting between his noisy pieces sober airs to the accompaniment of one single instrument, as if he were going to say—"Behold, you Germans, how great my art is in thundering or in whispering!" Unfortunately we are bound to acknowledge his talent. Time does not permit me to enter into details. Meyerbeer's tendency towards superficiality, his extreme lack of originality and style, are as well known as his cleverness in the particular line of smoothing over, polishing, dramatizing, and instrumentation, besides which he possesses a large wealth of forms. With the utmost facility you can trace Rossini, Mozart, Herold, Weber, Bellini, and even Spohr, ay, the whole host of composers. His own specialty, on the other hand, is that notorious, low-bred rhythm with its ominous bleat which runs through nearly every motive of this opera. Already I had begun to note down the pages where it meets you prominently (for instance, pp. 6, 17, 59, 68, 77, 100, 117), but I broke off in disgust. As said before, there are also portions of better quality to be met with, even some inspirations of a certain loftiness and grandeur, which only a blind hatred would deny; thus we are bound to acknowledge the powerful effect of Marcel's battle-song and the loveliness of the airs sung by the Page. The greater part of the third act is highly interesting, thanks to those lively representations of popular scenes; the same may be said of the first part of Marcel's duet with Valentine on account of its striking character, also the sextet and the mocking chorus for their quaint treatment. The consecration of the swords in the fourth act, of which I have spoken already, likewise deserves special mention for its originality, and still more so the duet between Raoul and Valentine which follows immediately, and presents a picture of musical industry and flow of thoughts. But all these things cannot compensate for the coarseness, distortion, hypocrisy, immorality, and

unmusicalness of the whole. Surely the limits have been reached—thank God, no worse could possibly follow, unless we were straightways to convert the stage into a den for criminals—and so we may cherish the hope that the terrible cries of anguish set up by a talent which is being tormented by the spirit of the age may be followed by better times!

Let us now turn, in a few words, to a nobler subject, which will bring faith and hope back again and will teach you to love mankind; here you will find repose as under palm-trees, with a smiling landscape at your feet, after your wearisome wanderings. Mendelssohn's *St. Paul* is a work of purest art, of peace, and of love. You would degrade yourself, and do injustice to the composer, if you were to compare it even distantly with Handel's or Bach's oratorios. Surely they all have a certain conformity, just as sacred music as a whole, or churches or the Madonnas of the old masters, but it must not be forgotten that both Bach and Handel were grown-up men when they composed their immortal works, whereas most of Mendelssohn's compositions were written when he was comparatively young. *St. Paul*, therefore, is the work of a master in the prime of life, still in full favour with the Graces, and animated by the charms of life and future; a comparison, therefore, cannot well be attempted between him and one of those divine masters of a more vigorous period who, with a long and holy life behind them, soared already above the clouds.

The progress of the plot, the way in which the chorale is taken up, as in the old oratorios, the division of the chorus and of the solo singers into acting and passive groups or persons, and then their relative characteristics—all this has been repeatedly discussed in these papers, and besides we have before this pointed out how the work as a whole labours under a disadvantage inasmuch as the leading events are all placed in the first part; how a secondary actor like Stephen has the preponderance over Paul, or at any rate asserts himself at the latter's expense; how, musically speaking, Saul is more effective as a convert than as an apostle; and, finally, that the oratorio is too long and that two oratorios might be easily made out of it.

Mendelssohn's poetical conception of the Saviour's appearance offers an interesting topic for argument on questions of art, but I am afraid that speculations of this kind would detract from the merits of the work and give offence to the composer of one of the most beautiful conceptions. I hold that our Maker speaks to us in a variety of ways, and to His chosen He reveals His will by the help of angels. I further think that an artist indicates the proximity of the Lord more poetically by means of the heads of cherubs peeping through the seam of the clouds than by the figure of an old man or the sign of trinity. How can beauty offend where it stands in the place of a reality which defies representation? Some have ventured to hint that the chorales in *St. Paul* which Mendelssohn surrounded with such beautiful trimmings have suffered in their original simplicity. This looks as if choral music could not just as well represent the most glowing veneration as the most fervent prayer—as if no variation were possible between hymns like "Wachet auf" and "Aus tiefer Noth." Art surely has to meet very different claims to those we exact from a singing community. And lastly, there are some who would not allow to this work the name of a "Protestant Oratorio," but would call it plainly a Concert-Oratorio, whereupon a wiseacre proposed the title of "Protestant Concert-Oratorio" in order to conciliate both sides. It will be seen that there is room for all sorts of suggestions, and we certainly do not intend to cavil at

an intelligent criticism. On the other hand, there are the grand characteristics of this oratorio which no one can ignore, viz., its solid structure, its pure Christian sentiment as already observed, the masterly adaptation of music to words, the elegance of the vocal parts throughout, the happy expression of the sentiments by musical language, the clever distribution of the several characters, the grace and freshness animating the whole, the glorious instrumentation which presents to us the perfect development of an individual style and a genial use and handling of all possible forms of composition, this ought to satisfy the most exacting, I think. Only one remark I wish to add. Generally speaking, the music of this *St. Paul* has so clear and popular a flow and impresses itself on the mind so easily and durably, that one is led to believe that it was the composer's special intention to exert a direct influence on the masses. Praiseworthy as such purpose is, one may be permitted to express the apprehension that it might deprive future works of this kind of that force and enthusiasm which give their impress to the compositions of those who devoted themselves to their grand subjects unreservedly, without being influenced by limits and fetters of any kind. Finally, it must be remembered that Beethoven wrote a *Christ on the Mount of Olives*, as also a *Missa Solemnis*, and we hold, therefore, that just as Mendelssohn the youth composed an oratorio, so will he also in riper years write one. Until then let us be satisfied with this and enjoy it whilst studying its beauties.

And now, by way of summary, I will give you my opinion of the two men who most decisively represent in their persons the drift and the confusion of our time. I despise this glorification of Meyerbeer from the bottom of my heart; his *Huguenots* are the sum total of all the infirmities and of the few bright sides of his time. Let us, therefore, venerate and love this Mendelssohn's *St. Paul* as the precursor of a glowing future, when no longer by petty applause, as now, will the laurel-crown be bestowed upon a composer, but alone by the merits of his works. This is the way to happiness, the other leads to evil, and I never before subscribed my name with so firm a conviction as in this instance.

ROBERT SCHUMANN.

THE PIANOFORTE TEACHER:

A Collection of Articles intended for Educational purposes,

CONSISTING OF
HISTORICAL SKETCHES, ANALYTICAL AND CRITICAL REMARKS,
ADVICE AS TO THE SELECTION OF CLASSICAL AND MODERN
PIECES WITH REGARD TO DIFFICULTY, AND SUGGESTIONS
AS TO THEIR PERFORMANCE.

BY E. PAUER,

Principal Professor of Pianoforte at the Royal College of Music, &c.

AN HISTORICAL SKETCH (continued from page 176).

Johann Ludwig Dussek (born in 1760 or 1761 at Czeslau, Bohemia, died in 1812 at Paris), although a much more gifted composer than Clementi, did not extract from his rare talent half so splendid a result as Clementi achieved with much less natural power. The tendency of Dussek's compositions is rather a sentimental one: true, beautiful, noble, and elevated ideas are sometimes to be met with in his sonatas, but there occur on the other hand such uninteresting passages that the beauty of the preceding melody is frequently forgotten. His sonatas moreover are sometimes badly constructed. We have 32 sonatas of Dussek, of which 6 are sonatinas, also 12 concertos and a great number of variations and smaller pieces. Of the sonatas, those in A and G minor, Op. 10; B flat, Op. 23; C and C minor, Op. 35; B flat, Op. 39; E flat, Op. 44

(called "Les Adieux de Clementi"); B flat, Op. 45; F sharp minor, Op. 61 (called "Élégie harmonique sur la mort du Prince Louis Ferdinand de Prusse, en forme de sonate"); A flat, Op. 70 (Le Retour à Paris); F minor, Op. 77 ("L'Invocation," with the beautiful solo movement); and F major ("La Chasse") are decidedly the best. His concertos are antiquated: a Concerto for two pianos in B flat is useful for teaching purposes. Of his smaller pieces, "La Consolation," andante in B flat, Op. 62, and the variations on Queen Hortense's air, "Partant pour la Syrie," are very popular. Besides these, we have a quintet, Op. 41; a quartet, Op. 56; about 25 trios, and almost 50 sonatas for piano and violin. His 12 lessons, Op. 16, contain much good material for teaching. Dussek's complete sonatas have been published by Breitkopf and Härtel, Leipzig, and his 6 sonatinas by Augener and Co. (8122). Dussek's compositions offer very valuable materials for educational purposes. He is never vulgar, and his passages (technical figures) are everywhere clear, and the study of his works is conducive to the forming of a quiet hand and fluent execution.

Of contemporaries must be mentioned: *Maria Theresa Paradies*, born in 1759 at Vienna, where she also died 1824. Mozart is said to have written a concerto expressly for her. She published four sonatas (1778) at Amsterdam and six sonatas (1791) at Paris.* The Dutchman, *Anton Fodor* (1759—1849), who resided at Amsterdam, wrote concertos, quartets, trios, sonatas for four and six hands; *F. J. Freystädter* (1760—1836?), from Salzburg (patronised by Mozart), concertinos, caprices, fantasias, &c.; *Johann Andreas Amon* (1763—1825), concertos, trios, sonatas for four hands and solo sonatas; *Adalbert Gyrowitz* (1763—1850), a prolific composer of concertos, almost 80 trios, sonatas, &c.; *Giuseppe Francesco Pollini* (born at Laybach, Illyria, died at Milan): he wrote eight sonatas, toccatas, Op. 31, 50, 56, 67, variations, studies (very interesting), several duets, two sonatas for two pianos, &c.; *Franz Lauska* (1764—1825), the teacher of Meyerbeer, who composed about 24 solo sonatas, a sonata with violoncello, and several duets for four hands. Weber dedicated his second sonata (in A flat) to Lauska, who was one of the most brilliant executants of his time. A very brilliant (in the technical sense) composer was *Daniel Steibelt* (born in 1765 at Berlin, died in 1823 at St. Petersburg). He was one of the most celebrated and admired pianists of his time, and in 1800 he proved (what we at the present time cannot understand) a rival to Beethoven. He composed a great deal, but in a highly superficial, shallow manner, and thus the result proved that of his many works only his 50 Studies (Op. 78) and the rondos, "The Storm" and "Le berger et son troupeau," are known and sometimes used. Of his seven concertos, one in E minor is called "Concerto militaire," with accompaniment of two orchestras; he composed also about 30 trios, 40 to 50 sonatas, fantasias with curious titles, like "The Destruction of Moscow," "Le rappel de l'armée," "La bataille de Gemappe et de Neerwinden," &c.

STEP V.—DIFFICULT PIECES.

Thalberg, Sigismund (1812—1871). Andante in D flat. Op. 32. Thalberg's compositions, although lacking originality, warmth of feeling, and fascinating charm, are always interesting, instructive, and useful from the technical point of execution; indeed, he invented more technical figures than any of his contemporaries. The andante might be called an academical composition: it is correct, dignified, not without a certain nobility of style, exceedingly brilliant, and thus very effective. The

* M. T. Paradies was no relation of the Neapolitan composer, P. Domenico Paradies.

introduction is somewhat long, yet it offers a capital study for the left hand on page 2, bar 6, where the triplets have to be performed strictly *legato*, whilst the thumb and first finger hold the melody firmly, and have to produce a singing effect. The principal effect of the *Più lento* (page 4) lies in the chromatic scales, which at times sounding like distant thunder, ought again to be thrown out with the greatest possible crispness; the composer's fingering has to be carefully taken, because it is not only practical, but also reducing the difficulty; the performer has to play the octaves marked *martellato* (hammered) with a stiff arm, whilst those on page 9 demand an execution from the wrist. On the whole, much is to be learnt from this andante; but the student has to pay great attention to the first reading, or rather deciphering, as the passages are at times very complicated.

Rheinberger, Joseph. Toccata in G minor. Op. 12. The most celebrated toccatas are certainly those of Seb. Bach, Schumann, Czerny, Onslow, Mayer, Clementi: we may class Rheinberger's exceedingly well composed toccata to rank with the just mentioned; for it exhibits on every page solidity and conciseness of structure, excellent themes, unexceptional thematic work, and the student who is fond of earnest and rather intricate work will here enjoy a regular feast. The *andante molto, quasi adagio*, is written in the polyphonic style, the imitations have to be brought out in a natural—not forced—manner, and a certain dignified expression, quietness, and smoothness ought to be prevalent: indeed, it should be like a discourse of earnest persons—no passion or excitement are here admissible, these will be better applied in the *allegro con fuoco*, which is full of energy and force. The entire force of the first chord must be thrown into the highest note: of other points necessary for a good and effective performance, we mention an almost total absence of pedal, for some of the passages are so interwoven that the use of the pedal would produce confusion; another point is to observe strict time, and to avoid hurrying and a certain nervous excitement. Towards the end an increase of force will heighten the effect. The toccata is difficult—even very difficult—but both teacher and pupil will enjoy to occupy themselves with it, for it is a really classical piece.

Scharwenka, Xavier. Op. 42. Second Polonaise in F minor. A chivalrous, manly, and noble expression distinguishes this beautiful polonaise; its character is serious and dignified, and the rich chords follow each other in a well-chosen succession—the effect increases, and nowhere decreases. An excellent contrast is afforded by the softer and quieter expression of the part in D flat, which demands a full yet mellow tone and a more delicate treatment throughout. The 3rd bar on page 5 must be most correctly given, and deserves repeated practice, as it leads back to the first part; any uncertainty or indistinctness will spoil the otherwise well-planned return. If well played, this polonaise is a brilliant and highly effective concert-piece.

Moszkowski, Moritz. Barcarole in G major. Op. 27, No. 1. There is decided charm in this elegant and effective piece, on which the composer has evidently bestowed much care, for it is finished and polished in every—if in the smallest—detail. Not even the most experienced performer will conquer at once the many intricate parts; for the changes of harmony, the interspersed runs, shakes, and ornaments, give plenty of employment to both hands. Most particular attention must be shown to the figures in demisemiquavers on the last page; these ought to run smoothly and evenly, and with perfect delicacy and ease from the supple fingers.

Moszkowski, Moritz. Tarantella in G flat. Op. 27, No.

2. This tarantella is decidedly one of the most brilliant ever written; it possesses a wonderful life, it rushes along with intrepidity and brilliancy, which carries the hearer with it. On the other hand, it cannot be denied that it taxes the physical powers of the executant to the utmost, and that he has—in order to bring the whole to a triumphant close—to husband his strength, and to take great care not to overstep the limits of speed; for may it be observed that it takes time to perform a certain number of notes *distinctly*, but it also takes time, on the part of the listener, to understand such a quantity of notes. Moszkowski's tarantella is one of the most effective concert-pieces lately written.

Schumann, Robert. Andante and Variations. Op. 46. This is an arrangement for two hands of the justly celebrated duet for two pianos. It is not always easy to find a fitting partner for a duet, nor is it easy to find in one room two pianos, and for these reasons the arrangement will be welcome. May it be mentioned that the original has not been altered, not even in a single note, and that the effect has not suffered; the only fault which could be found, would be that it is slightly more fatiguing to play the solo, as no rests or pauses can be granted in the solo arrangement. The beauty of the theme and variations is so decided and great that it is entirely superfluous to enlarge upon it.

Schumann, Robert. "Oriental Pictures." Op. 66. These six pieces were originally composed for four hands, and the above is an arrangement for two hands. The beauty of the pieces, their romantic charm and poetical feeling, have long been acknowledged, and thus the arrangement for two hands, which enables one performer to enjoy the luxuriant richness of Schumann's harmonies, cannot fail to be otherwise than welcome.

Schumann, Robert. Op. 44. "In modo d' una Marcia;" transcription from his Piano Quintet. This march has been a long time since a favourite of the public: the intensity of its feeling, the delightful suavity of the major part, and the wonderful fire and passion of the part in F minor belong to the best that Schumann has composed.

(To be continued.)

Our Magazine of Good Words.

EVERYTHING begins in the art of tones, as in every art, with the *senses*; but the *beginning* is not the *end*.—*Rocklitz.*

MUSIC wakes its own feeling, and feeling wakes thought, or rather, when perfected, blossoms into thought, thought radiant of music as those lilies that shine phosphorescent in the July nights.—*George MacDonald.*

THE overseasoned has unfortunately the drawback that after it the pure seems to lack something. One gets accustomed to everything, at last one comes to regard even walking on stilts as a natural gait.—*M. Hauptmann.*

TASTE very early begins to show itself. But it is at first very *rude*, inaccurate, and confined. It is *gradually* formed, and by slow steps advances towards *excellence*. Every exertion of it, if properly applied, wears off some defect, corrects some inaccuracy, strengthens some of its principles, or gives it a relish for some new object. Like all our other powers, it is subject to the law of *habit*, which is the grand, indeed, the only, immediate means of improvement of every kind, extending its power to all our faculties, both of action and perception. Every expedient for cultivating either is but a particular species of use and

exercise, which derives its efficacy solely from the force of custom.—*Alexander Gerard.*

I LIKE the aria to be as accurately fitted to a singer as a well-made dress.—*W. A. Mozart.*

INSPIRATION is nothing without work.—*W. M. Hunt.*

THE object of art is to crystallise emotion into thought, and then to fix it in form.—*F. Delsarte.*

THE bulk of all audiences is ignorant. To develop the taste, to make the beautiful generally understood, is a difficult thing. But will it be for ever necessary to prime the Chinaman with opium because he has got into the habit of taking it, and because this consumption is advantageous to the retailer?—*W. von Lens.*

IF there is a natural melody derived from harmony, it must be the same for all men, because harmony, having its source in nature, is the same in all countries of the world. But the tunes and airs of every nation have a character peculiar to each, because they have all an imitative melody derived from the accents of the language.—*J.-J. Rousseau.*

I DO not like those whose lives are not in harmony with their works.—*Schumann.*

FINE Art is that in which the hand, the head, and the heart of man go together. . . . Thoroughly perfect art is that which proceeds from the heart, which involves all the noble emotions; associates with these the head, yet as inferior to the heart; and the hand, yet as inferior to the heart and head; and thus brings out the whole man.—*Ruskin.*

IS Mozart, is Raphael popular? And is not the relation of the world towards these great fountains of overflowing spiritual life like that of some dainty person, who is pleased now and then to snatch up a little that may for a while afford higher enjoyment?—*J. P. Eckermann.*

ARTISTS are like generals, of whom some find an army ready-made, and therefore win a succession of victories, while others are reduced to prove their genius by the skilful use of insufficient means. An artist is no more to be estimated by counting his successful works than a general simply by counting his victories.—*J. R. Seeley.*

GOETHE has said that there are three classes of men: the first, and lowest, is content if they see something going on; the second desires to feel; the third, or highest, is not content unless they reflect.

THE best thing our acquirements teach most of us, is how better to appreciate the higher and highest attainable degree of them in others. "A little knowledge" is no longer "a dangerous thing" but a trustworthy safeguard if it makes abundantly clear to us at the same time the little way we have as yet travelled.—*L. A. Grodno.*

THE reciprocal civility of authors is one of the most risible scenes in the farce of life.—*S. Johnson.*

OUR MUSIC PAGES.

SIGISMOND NOSKOWSKI'S *Les Larmes*, No. 1 of Op. 36, *Moments mélodiques (Quatre Pièces caractéristiques)*, is distinguished by melodic charm, which lies in the natural, graceful flow and touching expressiveness of the *cantilena*. But the melodic charm, though the chief, is not the only charm possessed by *Les Larmes*. It can boast also of interesting harmonies and effective presentation. In short, Noskowski proves himself in every respect a genuine musician, one who writes with the heart as well as with the pen. The reader will find a notice of the whole *opus* in the August number of the MONTHLY MUSICAL RECORD, and one of the arrangements of the present piece in the review columns of this month.

Reviews of New Music and New Editions.

Classical Violin Music of Celebrated Masters of the 17th and 18th Centuries. Edited and arranged for violin and pianoforte by GUSTAV JENSEN. Sonata in E minor, by F. H. BARTHÉLEMON. (Edition No. 7,421; net, 1s.) London: Augener & Co.

F. HIPPOLYTE BARTHÉLEMON is not a violinist and composer for the instrument of the standing of Corelli, Tartini, Nardini, Viotti, and several others; but, though little known in our day, he was certainly a man of note and noteworthy. Barthélemon was born at Bordeaux in 1741, came to England in 1764, was engaged as leader of the opera band in 1766, produced dramatic works, an oratorio, concertos and duets for violin, string quartets, &c., became leader at Vauxhall in 1770, travelled with his wife through Germany, Italy, and France in 1776, returned to England late in 1777, and died in 1808. Burney speaks of Barthélemon's "powerful hand and truly vocal *Adagio*;" and, when he died, Salomon said that they had lost their Corelli, and that there was no one to play those grand solos. From Corelli's to Barthélemon's compositions is a long step—form, style, and technique being greatly changed. As to the technique, it is distinguished by greater scope, variety, and lightness. The sonata under consideration—No. 2 of Op. 10—consists of an *Allegro moderato* of two parts ($\frac{3}{4}$ E minor, G major, E minor), a short Romance; *Adagio* of two parts ($\frac{3}{4}$ E major, B major, E major); and an *Allegro assai* of two parts ($\frac{3}{4}$ E minor—G major, G major—E minor). Both from the historical and æsthetic point of view, both from the violinist's and musician's standpoint, players and hearers of this composition will find much to interest them, and to admire.

Sonata Miniature en SOL, pour violon et piano. Par C. REINECKE. London: Augener & Co.

The third of Professor Reinecke's Miniature Sonatas for Violin and Piano is a really delightful composition. Fancy and musicianship go here hand in hand, and the result may be easily imagined. Nothing dry, nothing forced, nothing jejune will be met with in any part of the work. First we have a charmingly melodious *Allegro moderato*, preceded by a short introductory *Adagio*; next comes a simple *Andante*, true and almost religious in feeling; then comes a piquant, canonic *Scherzo* (*Vivace ma non troppo*); and the conclusion is formed by a graceful, flowing *Finale* (*Allegro*).

Deux Duos pour Deux Violons. Par E. THOMAS. (Edition No. 5,634; net, 1s.) London: Augener & Co.

MR. THOMAS'S two duets for two violins will be found useful by teachers of the instrument for which they are written. Easy, simple, and pleasing, are epithets which cannot be withheld from them. A word of warning to players: The first movement of the first duet is by no means the most successful movement of the two works.

The Study of the Viola. By FR. HERMANN. (Edition No. 7,652b; net, 1s. 6d.) London: Augener & Co.

The second part of Professor Hermann's "Study of the Viola" consists of twenty-four exercises which deal with intonation, different kinds of bowing, rhythm, semitone sliding of the fingers, simultaneous use of one finger on two strings, double-stops, shifting, appoggiaturas, mordents, nuances, &c. The material furnished in this, as in the first part, is excellent; and what will especially please the student is that the twenty-four items are, with a few ex-

ceptions, not so much dry exercises as interesting pieces. The opportunity of increasing the amenities is given by an *ad libitum* second viola part. That the bowing and fingering are carefully marked goes without saying.

Les Larmes. Pièce caractéristique. Op. 36, No. 1. Par SIGISMOND NOSKOWSKI. Arrangée pour violon et piano et pour violoncelle et piano par l'auteur. London: Augener & Co.

LAST month we reviewed the whole of Noskowski's Op. 36, *Moments mélodiques*, in its original form, i.e., for piano solo, now we have before us No. 1 of these four characteristic pieces, arranged for violin and piano and for violoncello and piano. These arrangements are peculiarly appropriate, for the broad melody of *Les Larmes*, touched with sweet melancholy and charged with deep feeling, yearns as it were for a more singing medium. We draw, therefore, the attention of violinists and violoncellists to these arrangements of Noskowski's *Larghetto espressivo*.

Chanson sans Paroles, pour piano. Par H. A. KEYSER. London: Augener & Co.

THIS is a pretty piece; simple in thought and feeling, yet not inartistic in construction and presentation. For the rest we will let this Song without Words speak for itself.

Le Cortège. Scène de Ballet. Op. 39, No. 3. Pour piano solo. (Edition No. 8,116; net, 1s.) et pour piano à quatre mains (Edition No. 6,899; net, 1s.) Par DEL VALLE DE PAZ. London: Augener & Co.

DEL VALLE DE PAZ'S *Cortège* is an extended composition, orchestral in conception, and full of a stirring, festive spirit. It calls up in the mind of the hearer brilliant scenes—a long and varied procession, a motley crowd, &c. &c. Each imagination must give its own account of the spectacle. No doubt, the orchestra alone can do full justice to the composition, but the piano solo and piano duet versions, too, can do a bit of conjuring.

Mendelssohn's "Wedding March" from "A Midsummer Night's Dream." Arranged for two pianos and eight hands by E. PAUER. (Edition No. 6,656; net, 1s.) London: Augener & Co.

WHAT more festive, exalting, and splendidly stately than Mendelssohn's "Wedding March!" What more suitable for an arrangement for eight hands than this vigorous, full-toned composition! But every one knows this as well as he knows the thing itself, and therefore we need not waste our critical powder.

Joh. Seb. Bach's Organ Works. Edited by W. T. BEST Nos. 27 and 28. Fugues in C minor and B minor. (Edition Nos. 9,847 and 9,848; each, net, 1s.) London: Augener and Co.

BOTH fugues are double fugues; but whereas in the B minor fugue, No. 2, the two subjects are introduced together, in the C minor fugue, No. 4, there is first a separate exposition of each. These fugues have further this in common, that they are both based on matter not belonging to Bach; the former on a theme of Corelli's (from the second movement of the fourth sonata of Op. 3), and the latter on a theme of Legrenzi's. Professor Spitta concludes from the virtuosic cadenza at the end of the C minor fugue, and the many closes in the course of it, that it is an early work of the year 1708 or 1709. Although not among the grandest of Bach's fugues, the two specimens in question are full of interest, life, and beauty.

Sonata in C minor for the Organ. By J. MATTHEWS.
London: Weekes & Co.

Sonata in C minor for the Organ. By ERNEST BRYSON.
London: Forsyth Brothers.

THESE sonatas do their composers great credit, giving evidence of estimable acquirements and noble striving. Whilst testifying to these excellent qualities, we must not omit to point out the deficiencies—the lack of originality, imagination, and creative power, especially noticeable in the first-named work. In short, our composers have done more for their own glory than for the benefit of their fellow-men.

Glees and Choruses from the works of English composers, arranged for female voices. By H. HEALE. Book III. (Edition No. 4,303; net, 1s.) London: Augener & Co.

THE editor has succeeded in maintaining in the third book the high interest of the first two, a not very difficult task in the case of a literature so rich as that of English glees. The spirited "Hark! hark! each Spartan hound," by Sir Henry Bishop, opens the book, and is followed by five more items, each excellent in its way—Samuel Webbe's "As o'er the varied meads I stray," the Earl of Mornington's "As it fell upon a day," and Sir H. R. Bishop's "All in the greenwood shade," "Hark! hark! the voice of the falling flood," and "When the moon is riding high."

Two Four-Part Songs for Male Voices. By FRANZ SCHUBERT. (Edition Nos. 4,883 and 4,884; each, net, 4d.) London: Augener & Co.

THESE two part-songs—"My Silvan Nest" and "The Two Powers"—testify clearly to the freshness and abundance of Schubert's well of melody and harmony. Both songs consist of two sections: "My Silvan Nest" of an *Allegretto* ($\frac{3}{8}$) and an *Andante con moto*, a canon (C); and "The Two Powers" of a tender *Andantino* ($\frac{3}{8}$), and a fiery *Animato* (C). The two parts of the latter song are, however, not so much sections as distinct pieces, respectively entitled "The First Power" and "The Second Power." If you wish to know what powers these are, you have only to read the first lines of the poems.

First Power:

Love's breath stirs life's silver stream,
Softer gliding, swifter flowing.

Second Power:

Loving maid and wine-cup joyous,
For no other gift I pine.
Life with these is ever glorious,
Love is charming, great is wine.

Original Hymn-Tunes, &c. Composed and arranged, with voice-parts complete, for the organ, harmonium, or piano. By ROBERT COOPER. London: James Burns.

THE author tells us in the preface that the first twenty tunes are selected from a previously published larger volume, and that he was induced to make the selection and add to it new tunes by the favour with which the earlier publication was received, and by the encomiums accorded to it. This is very satisfactory to all concerned; but we cannot help being sceptical as to the realisation of the author's hope that his "Original Hymn-Tunes" will prove "a welcome addition to the hymnody of the times." Snatches of acceptable tunefulness are not absent from several of the hymns; there is, however, hardly one which is quite free from melodic and harmonic flaws and weaknesses. Many are the chords and progressions of

chords which even the most indulgent of masters would not let pass uncensured.

The Early English Musical Magazine. London: Sampson Low, Marston, & Co.

THE first number of this publication that has come under our notice is the fourth. It is well printed, pleasantly written, and evidently meant for the drawing-room rather than for the study. The writers do not go deep, nor do they confine themselves to the subject indicated by the name of the magazine, as the titles of the articles in the present number sufficiently prove: "The Training of the Voice," by W. Offord and G. E. Roberts; "The Song of the Harper," by W. St. Chad Boscauwen; "Cold Blows the Wind," by S. Baring Gould; "Orlando Gibbons" and "Dr. John Blow," by Fred. Whymer; "Pepps and Music," by John Ashton; "Some Old-Time Musical Instruments," by S. O. Lloyd; "German Student Music," by Athol Mayhew; and "Chopin," by H. Sutherland Edwards. The musical supplements consist of Th. Ravenscroft's "Canst Thou Love?" Dr. John Blow's "The Old Hundredth" (set as a lesson), Dr. B. Rogers's "Te Deum Patrem," W. Byrd's "Non Nobis Domine," and Dr. John Blow's "It is not that I love you less" (arranged by S. O. Lloyd).

Operas and Concerts.

THE OPERA SEASON.

THERE comes a lull in the musical world just now, and we "look before and after," as Shelley says. We anticipate what is likely to be produced in the coming autumn season at the theatres in London and speculate on the doings at the provincial Festivals, while, on looking back, we review what has taken place, considering, with calmer ideas than when the season is at its height, what has been accomplished and what influence the actual work done may have on musical art. For example, we turn first of all to the efforts Sir Augustus Harris has made at the Royal Italian Opera, which ended its long and busy season on July 27th. We gave some idea of the general results in our last number, but the time has come to chronicle them with greater definiteness, both with the view of doing justice to the remarkable energy Sir Augustus Harris has displayed and at the same time commenting on what has been left undone. In the latter respect we may find something to regret, but certainly little to blame. An operatic manager has so many difficulties to contend with, so many to conciliate, so much to achieve, that he may well be excused if he fails to accomplish all that he has promised. For instance, Wagner's *Flying Dutchman* was a work which many anxiously looked forward to, and a fine performance of that opera would have been most creditable to the theatre. It was actually put in rehearsal, and it is likely enough would have been given on the night of the German Emperor's visit, but the silly and irrational attacks of the Parisian press rather "demoralised," as the Americans say, the artists engaged, and it was decided to perform a patchwork programme instead of a complete work. Some unsatisfactory proceedings also attended the promised production of Mr. Isidore de Lara's *Light of Asia*, which, having been first composed in operatic form, was then transformed into an Italian opera. Mr. de Lara met with much sympathy, and correspondence on the subject has continued in the papers until recently. That M. Maurel should be unwilling to appear in the work if he found himself unequal to the task was natural, but it was very hard upon a young composer, filled with a most laudable ambition, to be thrown over at the last moment, after giving him all the trouble and anxiety of rehearsals, and after many announcements had been made and dates actually fixed. This, again, was no fault of the management; and if we feel that the French artist was less considerate than he might have been to a young composer, we can only hope that Mr. de Lara may yet have his opportunity.

S. NOSKOWSKI'S MOMENTS MÉLODIQUES.

Op. 36, N^o 1.

LES LARMES.

Larghetto espressivo.

PIANO.

p cantabile

And. * And. * simile



First system of musical notation. Treble and bass staves. Key signature: two sharps (F# and C#). The tempo/mood is marked *f animoso*. The music consists of eighth and sixteenth notes with various articulations.

Second system of musical notation. Treble and bass staves. The tempo/mood is marked *animoso*. The bass line includes fingerings: 5 2 1, 5 1 5, and 5 1 5. The music continues with eighth and sixteenth notes.

Third system of musical notation. Treble and bass staves. The tempo/mood is marked *sostenuto*. The bass line includes the marking *cresc.* and *f appassionato*. The music features chords and eighth notes.

Fourth system of musical notation. Treble and bass staves. The tempo/mood is marked *tranquillo*. The bass line includes the marking *p*. The music consists of chords and eighth notes. There is a double bar line with a repeat sign and an asterisk (*) below the bass staff.

Fifth system of musical notation. Treble and bass staves. The tempo/mood is marked *cresc.*. The bass line includes fingerings: 5 1 3 2 1. The music consists of eighth notes with accents.



First system of musical notation. Treble and bass staves. Treble staff has a forte (*f*) dynamic marking. Bass staff has a *dimin.* (diminuendo) marking. The system concludes with a *rall.* (rallentando) marking.



Second system of musical notation. Treble and bass staves. Treble staff has a *p a tempo e tranquillo* marking. Bass staff has a *simile* marking. The system concludes with a *simile* marking.



Third system of musical notation. Treble and bass staves. Treble staff has a *mod.* (moderato) marking. Bass staff has a *mod.* (moderato) marking.



Fourth system of musical notation. Treble and bass staves. Treble staff has a *rallent.* (rallentando) marking. Bass staff has a *rallent.* (rallentando) marking.



Fifth system of musical notation. Treble and bass staves. Treble staff has a *a tempo* marking. Bass staff has a *cresc.* (crescendo) marking.

The musical score is written for piano and consists of five systems of staves. The key signature is one sharp (F#) and the time signature is 4/4. The notation includes various musical elements such as notes, rests, and dynamic markings.

System 1: The first system begins with a treble clef and a key signature of one sharp. It features a melody in the right hand and a bass line in the left hand. The melody includes a *riten.* (ritardando) marking and a *dimin.* (diminuendo) marking. The bass line is marked with a forte (*f*) dynamic.

System 2: The second system continues the melody and bass line. The melody is marked with a piano (*p*) dynamic. The bass line is marked with a forte (*f*) dynamic.

System 3: The third system continues the melody and bass line. The melody is marked with a piano (*p*) dynamic. The bass line is marked with a forte (*f*) dynamic. The system concludes with a *dolce* (dolce) marking.

System 4: The fourth system continues the melody and bass line. The melody is marked with a mezzo-forte (*mf*) dynamic. The bass line is marked with a mezzo-forte (*mf*) dynamic. The system concludes with a *mf* marking.

System 5: The fifth system continues the melody and bass line. The melody is marked with a piano (*p*) dynamic. The bass line is marked with a piano (*p*) dynamic. The system concludes with a *pp* (pianissimo) marking and a *Red. al fine* (Reduction to the end) marking.

This is all that need be said in the way of grumbling. We will not echo the complaint of those who assail Sir Augustus Harris because he has not produced novelties. Everybody knows that operas of importance do not appear like mushrooms in a single night. Even in the works of great composers we do not find that all their operas are successful on representation, and the trouble and cost of producing a new opera, unless there is almost a certainty that it will succeed, must make a manager cautious before he ventures on novelties. What may to some extent be called novelties at Covent Garden were Massenet's opera *Manon* and Verdi's *Otello*. The former was most favourably received, and will be remembered also as introducing M. van Dyck, a tenor of remarkable ability. Verdi's *Otello*, the latest published opera of the first of Italian composers, attracted great attention, and the fine performance of M. Maurel as Iago, of M. Jean de Reszke as the Moor, and of Madame Albani as the gentle Desdemona, combined with the real beauty and dramatic significance of the music, made *Otello* a very interesting representation. There was a fine array of vocalists, Madame Albani, Madame Melba, Miss Eames, Madame Tavarly, and Mlle. Mravina were among the feminine artists, and the brothers De Reszke, M. Maurel, and a host of others gave distinction to the house. Mlle. Giulia Ravogli has sustained the reputation she won last season by her charming rendering of *Orfeo*, and later in the season Madame Nordica was welcomed in a revival of *Aida*, in which she sang so well as to make everybody regret that she had not appeared earlier.

Glancing at the operas produced, we find *Faust* still the most popular; it was performed twelve times. The next in popularity was *Lohengrin*, which has lately advanced in public favour; it was given nine times. *Les Huguenots* and *Roméo et Juliette* were each performed eight times, *Carmen* seven times, *Orfeo* six times. Five performances each were seen of *Don Giovanni*, *Rigoletto*, and *Tannhäuser*, four of *Otello*, *Manon*, and *Traviata*, three of *Le Prophète* and *Mireille*, two of *Die Meistersinger*, *Maria*, *Lucia*, *Aida*, and *Mefistofele*, and it is rather a regretful chronicle we make when we speak of Beethoven's *Fidelio* as being represented but on one occasion.

Considering the enormous quantity of work done with performances every night, we may speak in terms of commendation of the *ensemble*; and an extension of operatic performances was made by the appearance of a portion of the company at the Grand Theatre, Islington.

Various other operatic representations have proved attractive, although the work of the Royal Italian has absorbed the chief interest in operatic representations. At the Lyric Theatre *La Cigale* celebrated its 300th night on the 24th of July, and great success has attended Sir Arthur Sullivan's grand opera *Ivanhoe* at the Royal English Opera. Mr. D'Oyly Carte has been fortunate in finding an opera to follow the unique productions of Messrs. Gilbert and Sullivan—*The Nautch Girl* having proved very successful, although in a different and, it must be admitted, less original style than the operas which made the Savoy Theatre famous. Gay and sparkling music, thoroughly French in style, has enlivened *Miss Decima* at the Criterion. It will not add to M. Audran's fame, but it is bright, tuneful, and appropriate to the subject.

MADAME PATTI'S THEATRE.

THE most notable event of the month was the opening of Madame Patti's charming operatic theatre which the *diva* has erected at her Welsh castle Craig-y-nos (The Rock of Night). Having opened her elegant theatre with great festivities, the delightful vocalist took part in an act of *La Traviata* and the garden scene from Gounod's *Faust*. A suggestion was made, as we learn from friends, that Madame Patti should sing something from one of Wagner's operas, but the *diva* responded that although she was passionately fond of Wagner's music, it required so much physical power to render it adequately, on account of its passionate and dramatic character, that she reluctantly kept aloof from it, although with the greatest admiration for the composer. This only shows the good sense of the vocalist, who is perfectly aware that force is not her speciality. We are also glad to record this, as it disproves the statement we recently saw published that Madame Patti "de-

spised the composer of *Lohengrin*." Madame Patti knows full well the limits of her physical strength, and it is careful consideration of that which has enabled her to preserve the beautiful and sympathetic quality of her voice, which has not been heard to greater advantage for many a year than in the pretty *bijou* theatre in her own home. Mr. Durward Lely, Signor Novara, Madame Valda, Signor Nicolini, and other excellent artists took part in the operatic programme; and the accomplished actor Mr. William Terriss, who appeared in place of Mr. Henry Irving, delivered an address of a complimentary and graceful kind. A ball followed the operas, the floor of the auditorium being raised to the level of the stage; and at the close of the week there was a *matinée* given for the benefit of visitors coming from a distance. It is but just to add that the kind-hearted lady, in the midst of these festivities, has remembered her poorer neighbours with her usual generous charity; and we must also speak of the valuable services rendered by Signor Arditi as conductor.

At this season there is no record to make of concerts. The concert-givers have flown to foreign Courts and capitals, the concert audiences have gone to the mountains, the moors, and the sea, where they get a little more music sometimes than they absolutely require, considering its frequently indifferent quality, and, speaking of quality, we are not without hope that some day the music performed between the acts at the theatres may be reformed. At more than one theatre we have heard the same stale waltzes and commonplace quadrilles played for months. Does it not strike managers and orchestral conductors that there may possibly be lovers of music as well as of the drama among the audience. No excuse can be made on the score of expense, for a simple examination of our lists would prove that the better the music the cheaper it is. That excellent musician, M. Carl Armbruster, set the example of giving music of a higher character for the *entr'actes*, and it would be well if others followed his example, not only in the quality of the music, but in performing something appropriate to the play. The other night at a theatre one of Auber's rattling overtures (which made everybody inclined to dance) was given as a prelude to a sombre tragic play. The earliest musical event on a large scale will be the opening of Covent Garden for the annual Promenade Concerts, but as these will be of an important and interesting kind, they commence a little later than usual this year. It may be noted, and with commendation, that the music at the German Exhibition, the Naval Exhibition, &c., is very good indeed, and forms an attractive feature in the entertainments. All is quiet at the Royal College, the Royal Academy of Music, the Guildhall School, and other institutions, where professors and students alike are taking their holidays, a pleasant wind-up at the Royal Academy of Music being made by the presentation of the prizes by H. R. H. the Princess Louise; the popular baritone, Mr. Santley, giving them at the London Academy of Music.

Musical Notes.

THE first performance of *Lohengrin* at the Paris Opéra was to take place on the 30th of August, but will probably not come off till some time in the next fortnight. The principal interpreters are Mme. Caron (Elsa) and Van Dyck (*Lohengrin*).

AFTER *Lohengrin* comes at last the turn of Bourgault-Ducoudray's *Tamara*.

THE first items of the programme of the new directors of the Opéra are Reyer's *Salammbô*, Massenet's *Hérodiade*, and Wormser's ballet, *Don Quichotte*.

THE Meyerbeer centenary will be celebrated at the Opéra by a performance of the 4th and 5th acts of the *Huguenots*, the cathedral act of *Le Prophète*, one act of *L'Africaine* and of *Robert le Diable*, and a "Triumphal March." The long suppressed *tableau du bal* of the 5th act of the *Huguenots* will on this occasion be included; and the rôle of Catherine de' Medici, which had been cut out before the first performance, will be re-established.

Catherine takes part in the benediction of the daggers, The rôle will be in the hands of Mme. Deschamps-Jehin. The idea of inviting the original creators of the principal parts in Meyerbeer's operas to appear once more before the public has been given up.

M. CARVALHO, the director of the Opéra-Comique, has been induced by the leaders of the Société des grandes Auditions musicales de France to mount this winter Berlioz's *Les Troyens*. This is a decision that does honour to all concerned.

THE interpreters of Mascagni's *Cavalleria Rusticana* (*Chevalerie rustique*) at the Opéra-Comique will be: Miles. Calvé and Villefroy, and MM. Gibert and Bouvet. The *Voitures versées* will be given along with Mascagni's short work.

A MILITARY pantomime, *Cinq mois au Soudan*, by Gugenheim and Lefauve, with pretty music by Paul Cressonais, was lately successfully produced at the Arènes Pergolèse (Paris).

At the Paris Hippodrome, the performances of the grand pantomime, *Jeanne d'Arc*, with music by Widor, have been resumed.

Le Voyage en Suisse is a three-act piece by Blum and Toché, with music by Boullard, which pleases the patrons of the Folies-Dramatiques.

M. POREL, the director of the Paris Odéon, intends to mount next season an adaptation of Shakespeare's *Othello*, by Léon Hennique, with incidental music by Henri Maréchal.

It is proposed to reconstruct the Éden-Théâtre, and M. Bertrand will then install in it a Théâtre-Lyrique, a sister-establishment to the Opéra, of which he will shortly become the director.

THE Société des Auteurs has collected from March 1890 to February 1891, the not inconsiderable sum of 3,292,726 francs of *droits d'auteurs*.

PAUL PUGET has completed a four-act opera, *Beau-coup de bruit pour rien*, for which Édouard supplied the libretto, taking the subject, and, no doubt, much besides, from Shakespeare's *Much Ado about Nothing*.

M. GOUNOD, who has been seriously ill, is getting better, although still weak.

M. WIDOR went lately to Aix-les-Bains to be present at the first performance in that town of Dorchain's comedy *Conte d'avril*, with his delightful music; and Massenet went there to be present at a performance of his *Manon*, and to conduct an orchestral concert at the Grand Cercle.

THE première of *Le Collier de saphirs*, a pantomime by M. C. Mendès, with music by Gabriel Pierné, took place on August 10th at Spa, and was much applauded.

THE festival performances at Bayreuth have come to an end. They seem to have given general satisfaction. No doubt, there are heard adverse criticisms about this and that, but they are neither very damaging nor always reasonable. The worst that has been said is that *Tannhäuser* is out of place at Bayreuth, and ought to have been left to the regular theatres. Moreover, it was found that the later version of the Venusberg scene is out of keeping with the rest of the work in style and proportion. The parts were distributed in the three works performed as follows:—The Landgraf (Döring); Tannhäuser (Alvary and Van Dyck); Wolfram (Reichmann and Scheidemantel); Walther (Grüning); Biterolf (Liepe); Heinrich (Zeller); Reimar (Schlosser); Elisabeth (Mlle. de Ahna); Venus (Mmes. Meilhac and Sucher); Shepherd (Mlle. Müller); Tristan (Alvary); Marke (Wiegand); Kurneval (Planck); Isolde (Mme. Sucher); Brangäne (Mme. Staudigl); Parsifal (Van Dyck and Grüning); Gurnemanz (Grengg and Wiegand); Amfortas (Reichmann and

Scheidemantel); Klingsor (Fuchs and Planck); Kundry (Mmes. Meilhac and Materna). Among the new performers at this festival the soprano Meilhac and the tenor Grüning have received enthusiastic praise, especially the former. The choruses in *Tannhäuser* were sung by 38 women and 34 men, and the ballet was danced by 34 women and 30 men, exclusive of three female and two male solo dancers. The flower-maidens in *Parsifal* numbered 25. The orchestra consisted of 108 players, more than half of whom came from Karlsruhe, Hanover, and Meiningen, the rest hailing from Pesth, Amsterdam, Washington, Aberdeen, Moscow, &c. Mottl conducted *Tannhäuser* and *Tristan und Isolde*, and Levi *Parsifal*. The first performances of the three works took place respectively on July 19th (*Parsifal*), 20th (*Tristan und Isolde*), and 22nd (*Tannhäuser*).

LISZT's deathday was commemorated at the Bayreuth Roman Catholic church by the performance of some of his compositions: Psalm 121, v. 1., a posthumous work on motives from *Parsifal*; Psalm 129, sung by Schmidt-Allizar; Psalm 137, for female chorus, violins, two harps, and organ, the soprano solo sung by Mlle. Mulder-Utrecht; some sacred male choruses; the *Sposalizio*, the alto solo sung by Mme. Wirth; and two baritone songs with harp accompaniment sung by Huepeden.

Santa Chiara, the opera by the Duke of Gotha, has now also been performed in Berlin (at Kroll's Theater). Although it is not a great work, nor up to date, it was well received by the public and the critics. How much the popularity and the high station of the author have to do with the success, we need not examine. F. von Holstein's superior *Der Haideschacht*, produced about the same time and at the same house, was much less successful.

SIR ARTHUR SULLIVAN'S *Ivanhoe* is to be produced at the Berlin Opera House towards the end of the year.

THE Berlin Opera has acquired the right of first performing Mascagni's now finished *Friend Fritz* for £450. This sum is exclusive of the usual *tantièmes*.

Le fils perdu, the melodrama by Michel Carée fils, with music by André Wormser, has been successfully transplanted to Berlin (Wallner's Theater).

GOLDMARK, who has decided to shorten and revise his opera *Merlin*, has almost rewritten the whole of the third act. In this new form the work is to make its appearance at Berlin.

RICHARD GENÉE, the successful composer of operettas, is at present engaged on a three-act opera, *Margit*, the text of which is founded on Ibsen's *Das Fest auf Solhang*.

AT the Cologne summer concerts, now under Wüllner's direction, were recently brought to a hearing Vincent d'Indry's Wallenstein Trilogy ("Wallenstein's Camp," "Max and Thekla," and "Wallenstein's Death"), a new symphony by Samuel, the Arcadian Suite by Ph. Scharwenka, piano concertos by Josef Weiss and Ernst Heuser, a horn concerto by Richard Strauss, and a serenade for violoncello and stringed orchestra by Richard von Perger.

THE three works by Wagner that were this summer performed at Bayreuth, will be repeated next year. This, at least, is the report of the *Musikalisches Wochenblatt*.

AT the Manzoni Theatre (Rome) a company of children has been giving performances of Auber's *Fra Diavolo* and Rossini's *Barber of Seville*.

HENRI LITOLFF, the pianist, composer, and publisher, died at Colombes on the 6th of August. He was born at London in 1818, but was not wholly of British extraction, his father being an Alsatian and his mother English. He wrote many pianoforte compositions, long and short. His principal orchestral and stage works are the

<i>Edi- tion</i>	<i>No.</i>		<i>s.</i>	<i>d.</i>
7131	JOS. HAYDN, in D ..	.. .. .	net	4 —
7132	" in C minor ..	.. .. .	net	4 —
7133	W. A. MOZART, in C major ..	.. .. .	net	4 —
7134	" in A major ..	.. .. .	net	4 —
London: AUGENER & CO., 86, Newgate Street, E.C., and 1, Foubert's Place W.				

INSTRUCTIVE SONATINAS AND RONDINOS FOR THE PIANOFORTE.

Arranged, Partly Composed, and Fingered (English Fingering), by

CORNELIUS GURLITT.

FIRST STEP (leading from the easiest
UP TO THE DEGREE OF DIFFICULTY OF CLEMENTI'S
SONATINA No. 1, IN C MAJOR).



A.—PIANOFORTE SOLO.

12 PROGRESSIVE SONATINAS (First Series). Arranged, partly
composed, and fingered by C. Gurlitt:—

No. 1. H. ENCKHAUSEN, in C	...	...	...	...	...	3	—
2. T. HASLINGER, in F	...	...	...	...	...	3	—
3. A. E. MÜLLER, in C	...	...	...	...	...	3	—
4. A. DIABELLI, in C	...	...	...	...	...	3	—
5. J. SCHMITT, in G	...	...	...	...	...	3	—
6. C. GURLITT, in C	...	...	...	...	...	3	—
7. —, in G	...	...	...	...	...	3	—
8. I. PLEVEL, in C	...	...	...	...	...	3	—
9. H. WOHLFAHRT, in G	...	...	...	...	...	3	—
10. D. STEIBELT, in C	...	...	...	...	...	3	—
11. J. WANHAL, in B flat	...	...	...	...	...	3	—
12. A. ANDRÉ, in A minor	...	...	...	...	...	3	—

12 RONDINOS (First Series). Arranged and fingered by C.
Gurlitt:—

No. 1. WANHAL, in F	...	...	...	...	...	3	—
2. D. STEIBELT, in C	...	...	...	...	...	3	—
3. J. SCHMITT, in G	...	...	...	...	...	3	—
4. A. E. MÜLLER, in F	...	...	...	...	...	3	—
5. GELINECK, in C	...	...	...	...	...	3	—
6. C. CZERNY, in C	...	...	...	...	...	3	—
7. A. DIABELLI, in C	...	...	...	...	...	3	—
8. A. ANDRÉ, in G	...	...	...	...	...	3	—
9. L. BERGER, in F	...	...	...	...	...	3	—
10. T. HASLINGER, in C	...	...	...	...	...	3	—
11. BRETHOVN, in C	...	...	...	...	...	3	—
12. F. KUHLAU, in G	...	...	...	...	...	3	—

B.—PIANOFORTE DUETS (à quatre mains).

12 PROGRESSIVE SONATINAS (First Series). Arranged,
partly composed, and fingered by C. Gurlitt:—

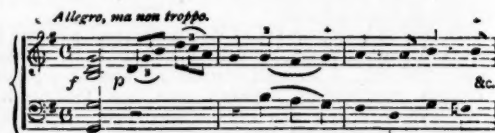
No. 1. SPAHN, in C	...	...	...	...	...	3	—
2. SCHMITT, in C	...	...	...	...	...	3	—
3. SPAHN, in G	...	...	...	...	...	3	—
4. ANDRÉ, in G	...	...	...	...	...	3	—
5. —, in F	...	...	...	...	...	3	—
6. SCHMITT, in D	...	...	...	...	...	3	—
7. GURLITT, in F	...	...	...	...	...	3	—
8. SCHMITT, in G	...	...	...	...	...	3	—
9. GURLITT, in A minor	...	...	...	...	...	3	—
10. ENCKHAUSEN, in C	...	...	...	...	...	3	—
11. GURLITT, in F	...	...	...	...	...	3	—
12. MOZART, in G	...	...	...	...	...	3	—

6 RONDINOS (First Series). Arranged and fingered by C.
Gurlitt:—

No. 1. J. SCHMITT, in D	...	...	...	...	...	3	—
2. C. CZERNY, in C	...	...	...	...	...	3	—
3. C. SPAHN, in A	...	...	...	...	...	3	—
4. I. PLEVEL, in G	...	...	...	...	...	3	—
5. A. DIABELLI, in G	...	...	...	...	...	3	—
6. C. REINECKE, in D	...	...	...	...	...	3	—

SECOND STEP (leading from Clementi's
first Sonatina in C

UP TO THE DEGREE OF DIFFICULTY OF BEETHOVEN,
OP. 49, NO. 2, SONATA IN G MAJOR (PAUER'S EDITION,
NO. 20).



A.—PIANOFORTE SOLOS.

12 PROGRESSIVE SONATINAS (Second Series). Arranged,
partly composed, and fingered by C. Gurlitt:—

No. 13. T. HASLINGER, in C	...	...	...	...	...	3	—
14. J. B. WANHAL, in C	...	...	...	...	...	3	—
15. D. STEIBELT, in F	...	...	...	...	...	3	—
16. L. BERGER, in A	...	...	...	...	...	3	—
17. J. SCHMITT, in G	...	...	...	...	...	3	—
18. M. CLEMENTI, in F	...	...	...	...	...	3	—
19. C. CZERNY, in C	...	...	...	...	...	3	—
20. GELINECK, in F	...	...	...	...	...	3	—
21. A. ANDRÉ, in G	...	...	...	...	...	3	—
22. DUSSEK, in G	...	...	...	...	...	3	—
23. J. B. WANHAL, in C	...	...	...	...	...	3	—
24. C. GURLITT, in A	...	...	...	...	...	3	—

12 RONDINOS (Second Series). Arranged, partly composed,
and fingered by C. Gurlitt:—

No. 13. F. KUHLAU, in C	3	—
14. F. SCHUBERT, in B flat	3	—
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